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CHICAGO
ART NEWS

The activities of the year at the Art Institute culminate in February and March. The attendance for the six months ending February 1st was 575,050 persons, which is 87,034 more than during the same period the previous year. February and March have been record-breaking months in the matter of attendance owing to the assembly of woman's clubs, school children and other organizations to view such special exhibitions as the works of artists in Chicago and vicinity, sketches by Leon Bakst, the etchings by American etchers, and the graphic arts of Hungary, Austria and Bohemia. Nearly eighty societies, whose interests are in a measure allied, such as the Polytechnic, the Municipal Art League, the Geographic Society and the Architectural Club, meet in one of the club rooms of the Art Institute each week. An increase in interest is further tangibly evidenced by the surprising number of life memberships recently secured. That weather does not affect the attendance materially was shown by the fact that the Sunday when the worst blizzard of the winter visited Chicago, and when snow and wind made the crossing of Michigan Boulevard almost a menace to life, no less than 2,650 people were admitted to the galleries of the Art Institute.

It has been discovered that the presence of the artist greatly enhances the interest in his works. Hence, this season in Chicago an effort has been made in every instance to have the painter present at the opening reception of each notable exhibition. Among those who have thus lent their presence were F. Hopkinson Smith, Gardner Symons, Karl Anderson, Aston Knight, Hugo Ballin, Louis Kronberg and Paul Dougherty.

At the Chicago Artists' Exhibition the following prizes were awarded: The Julius Rosenwald prize to a marine painting by Charles Hallberg, entitled "The Cloud"; the Clyde Carr prize to a landscape, entitled "Early Winter," by Alfred Janssen; the E. B. Butler prize to "Rainy Day—Pont Aven," by Edgar S. Cameron; the W. F. Grower prize to

"Country Children," by Adam E. Albright; the Englewood Woman's Club prize to a painting by Albert H. Schmidt; the J. C. Shaffer prize for sculpture to Frederick Hibbard. The annual purchase of the Municipal Art League was a large canvas by Frank Dudley, entitled "One Winter's Afternoon."

THE SEATTLE
FINE ARTS
SOCIETY

Six years ago a group of men and women in Seattle began having friendly gatherings, meeting from house to house. When the membership grew to thirty, a club was formed and rooms obtained on the fourth floor of the Boston Block, where some of the artist members had studios. Monthly meetings were held throughout the winter season. Talks were given on art matters by members and others, and exhibitions were held, among which may be mentioned groups of etchings by Pennell and Brangwyn, and a collection of bronzes by Richard E. Brooks.

Under the auspices of the club, which has now become the Seattle Fine Arts Society, interesting exhibitions of the works of local artists have been held; for example, a collection of water-colors by John Butler were exhibited on his return from Paris; photographs by Imogene Cunningham were displayed at the time of her "One Man Show" at the Brooklyn Institute, and miniatures by Miss Clare Shepard at the time her work was exhibited in Philadelphia. Each exhibition was opened with a talk to club members.

The Membership of the Society grew this fall to over 200, and new quarters suitable for the display of larger exhibitions were secured in a fire-proof building. This new gallery was opened with an exhibition of 25 paintings by distinguished American artists, which were assembled last fall in New York by Mr. R. W. Macbeth with the co-operation of Mr. Gardner Symons. A second exhibition will be held later in the season, comprising a group of notable paintings assembled and sent out by the American Federation of Arts.